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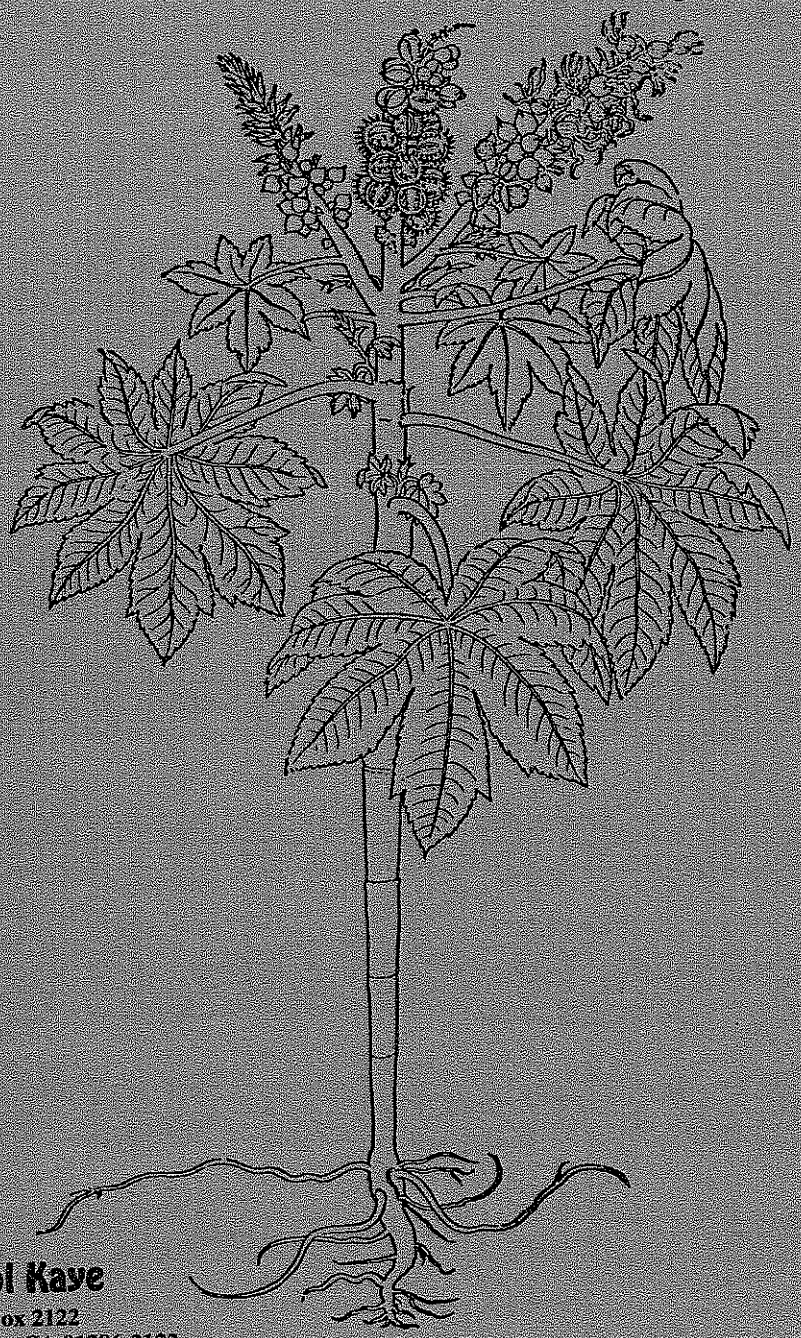
PRO'S JAZZ PHRASES — BASS CLEF

by Carol Kaye



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$3.50

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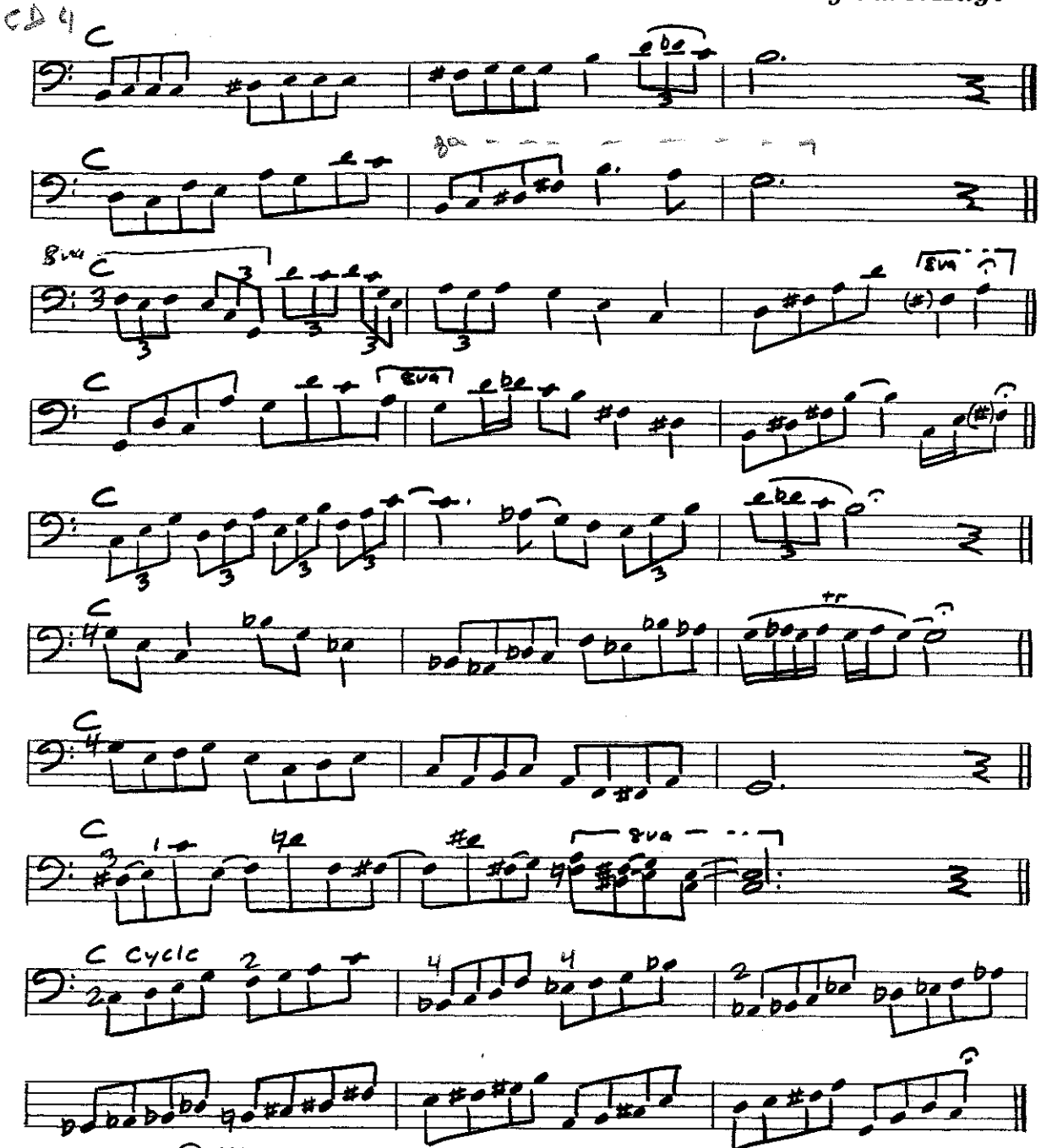

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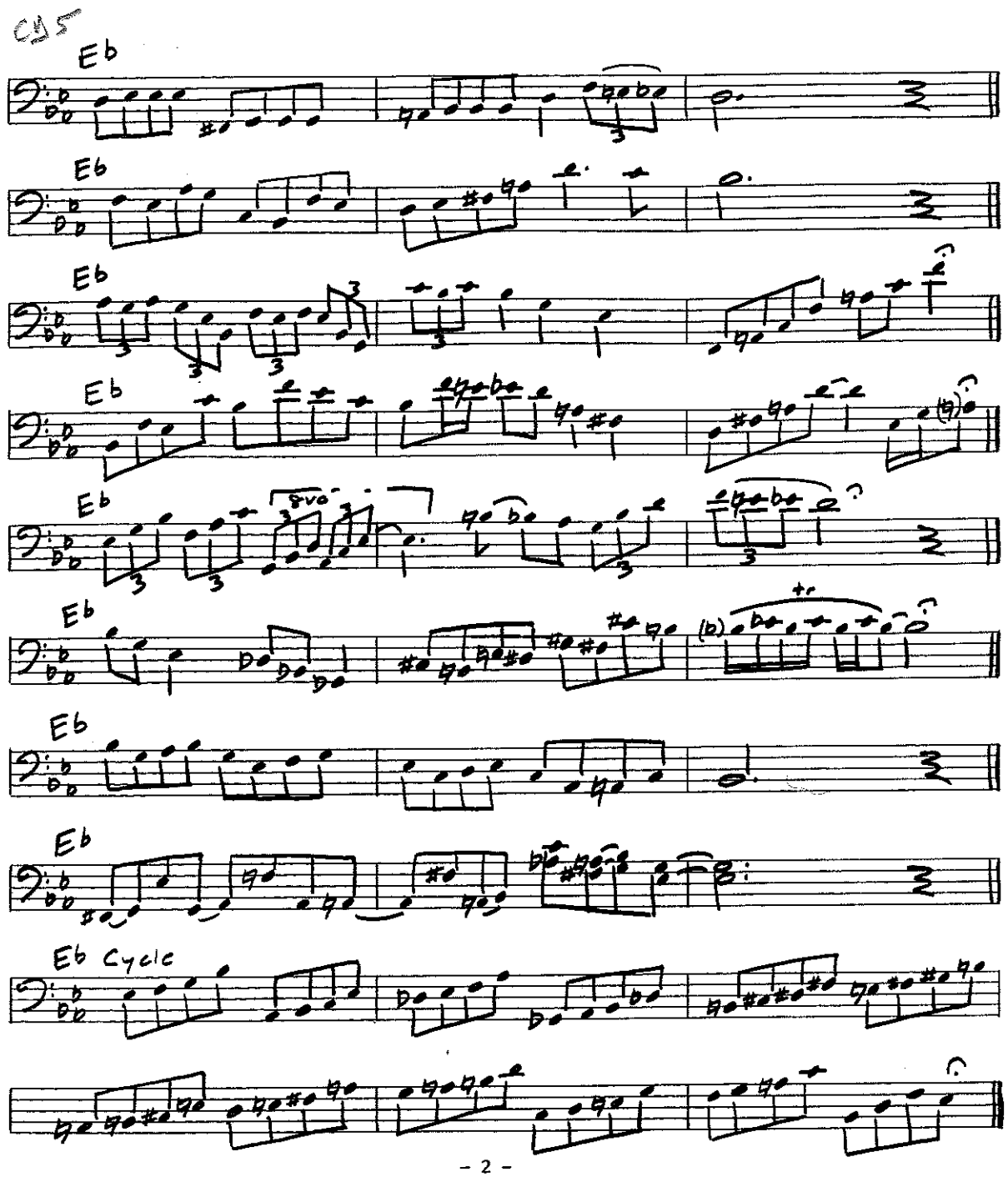
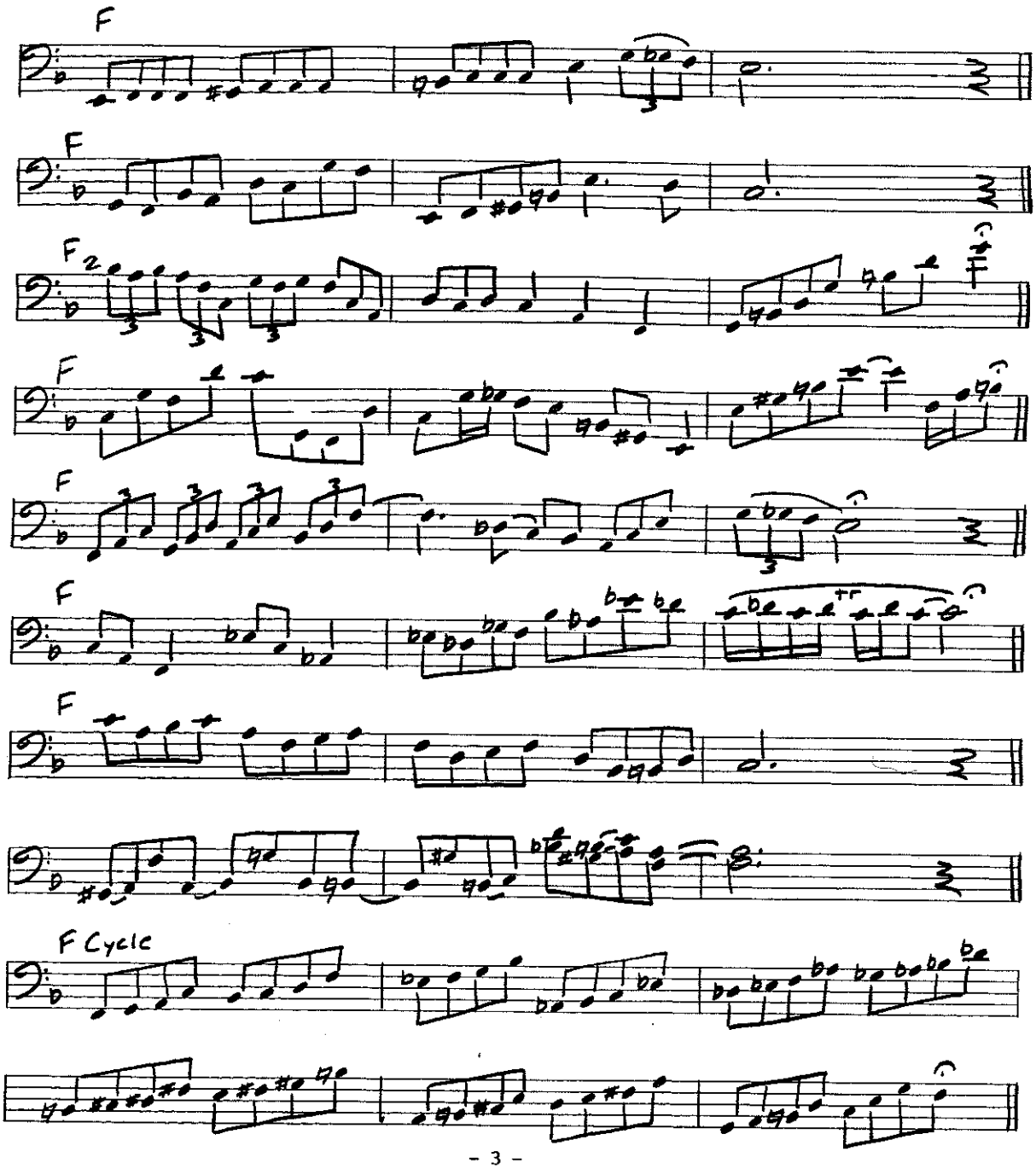

CD 5
Eb
Eb
Eb
Eb
8va
Eb
tr
Eb
Eb
Eb Cycle

CD6



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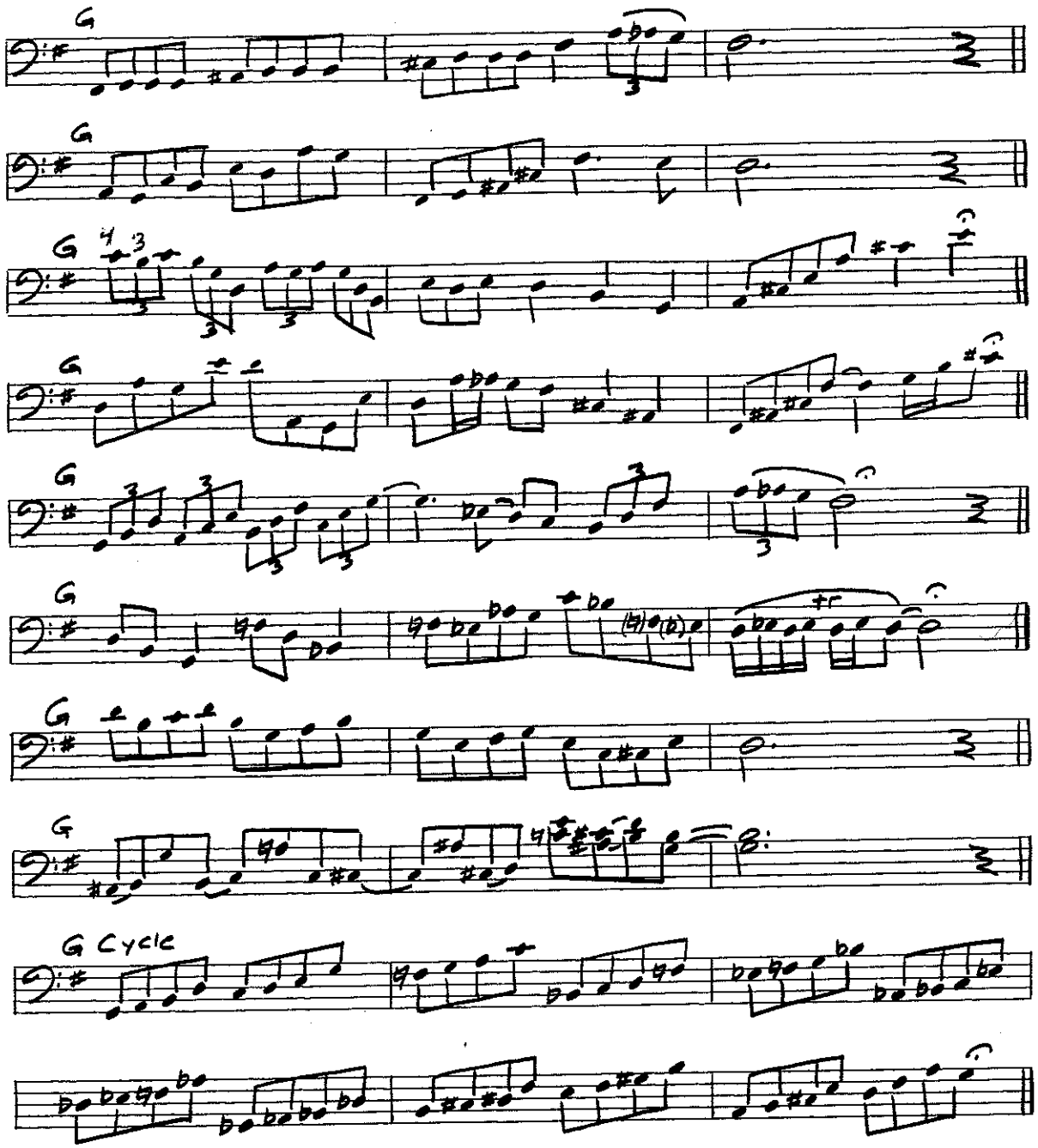
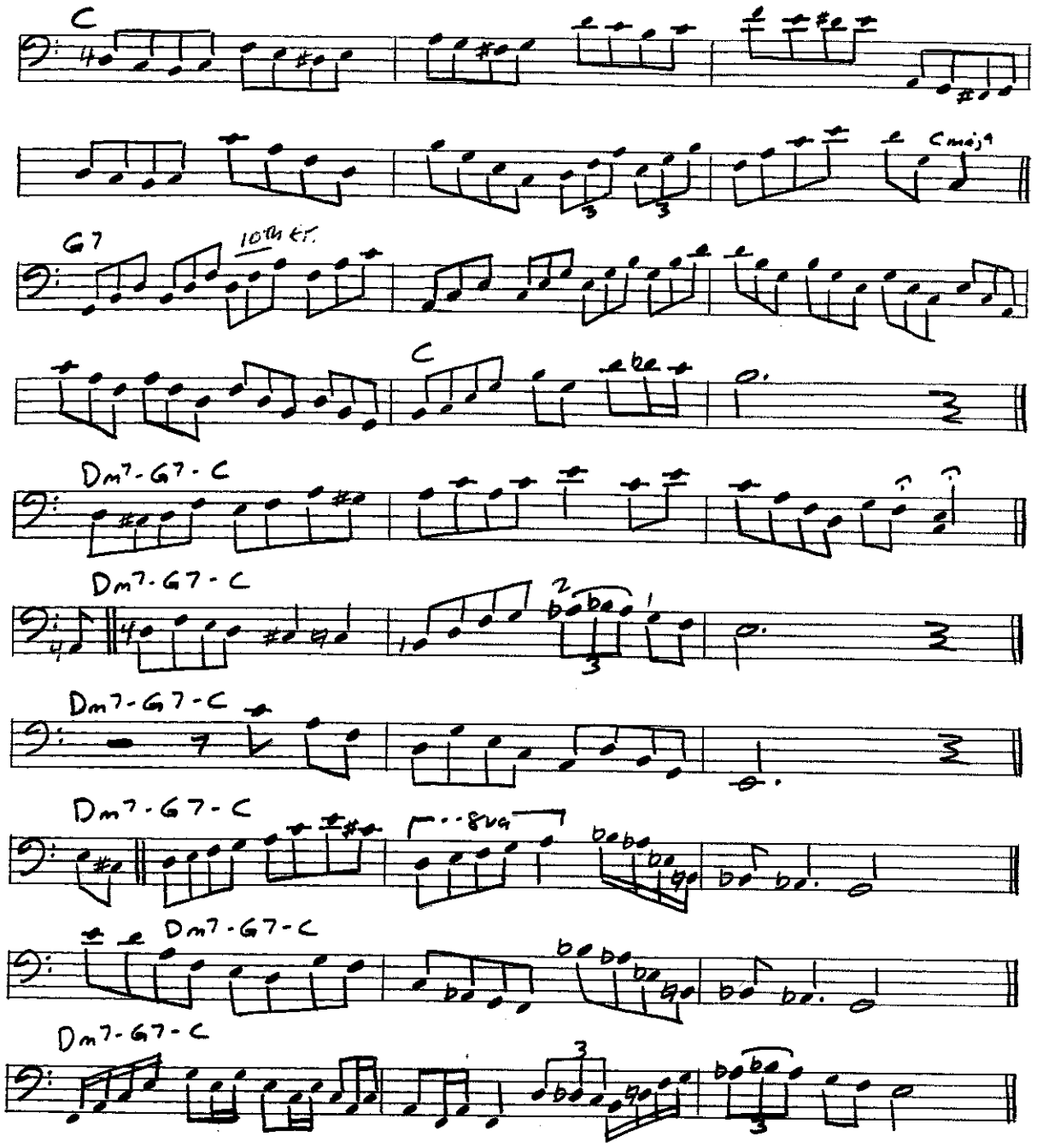
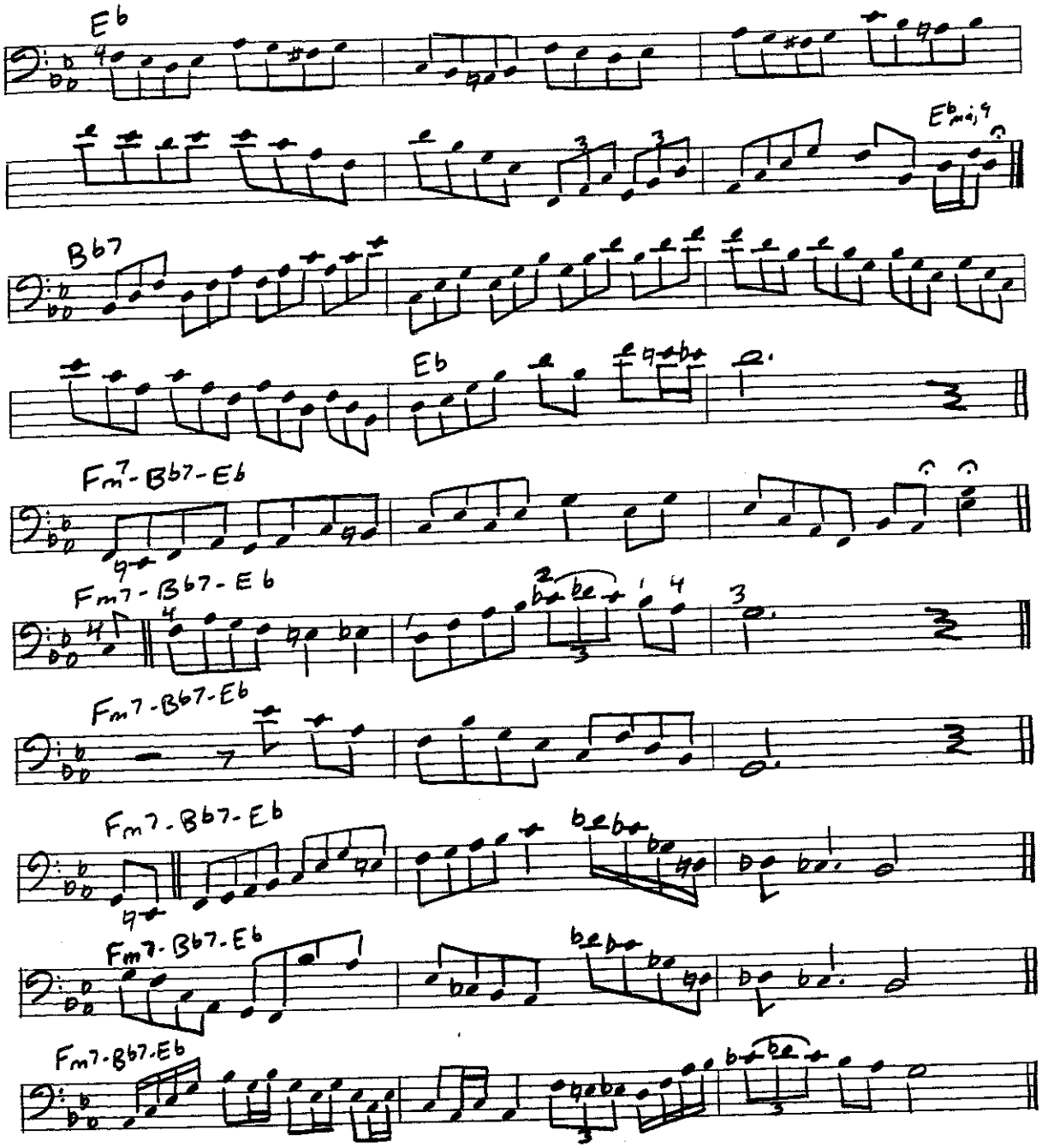


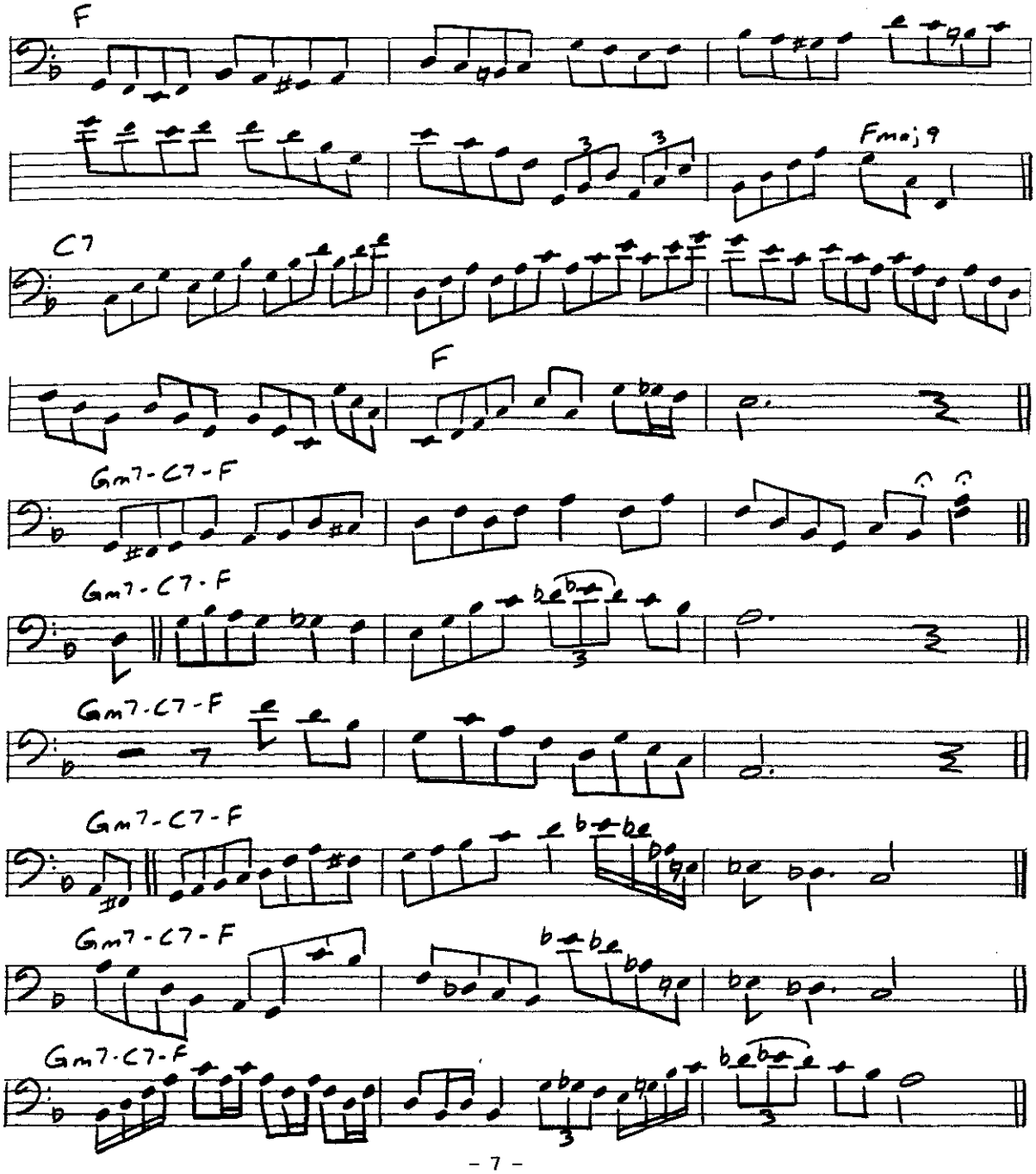
CD 9


C
Cmaj7
G7
10th Fr.
C
Dm7-G7-C
Dm7-G7-C
Dm7-G7-C
Dm7-G7-C
8va
Dm7-G7-C
Dm7-G7-C

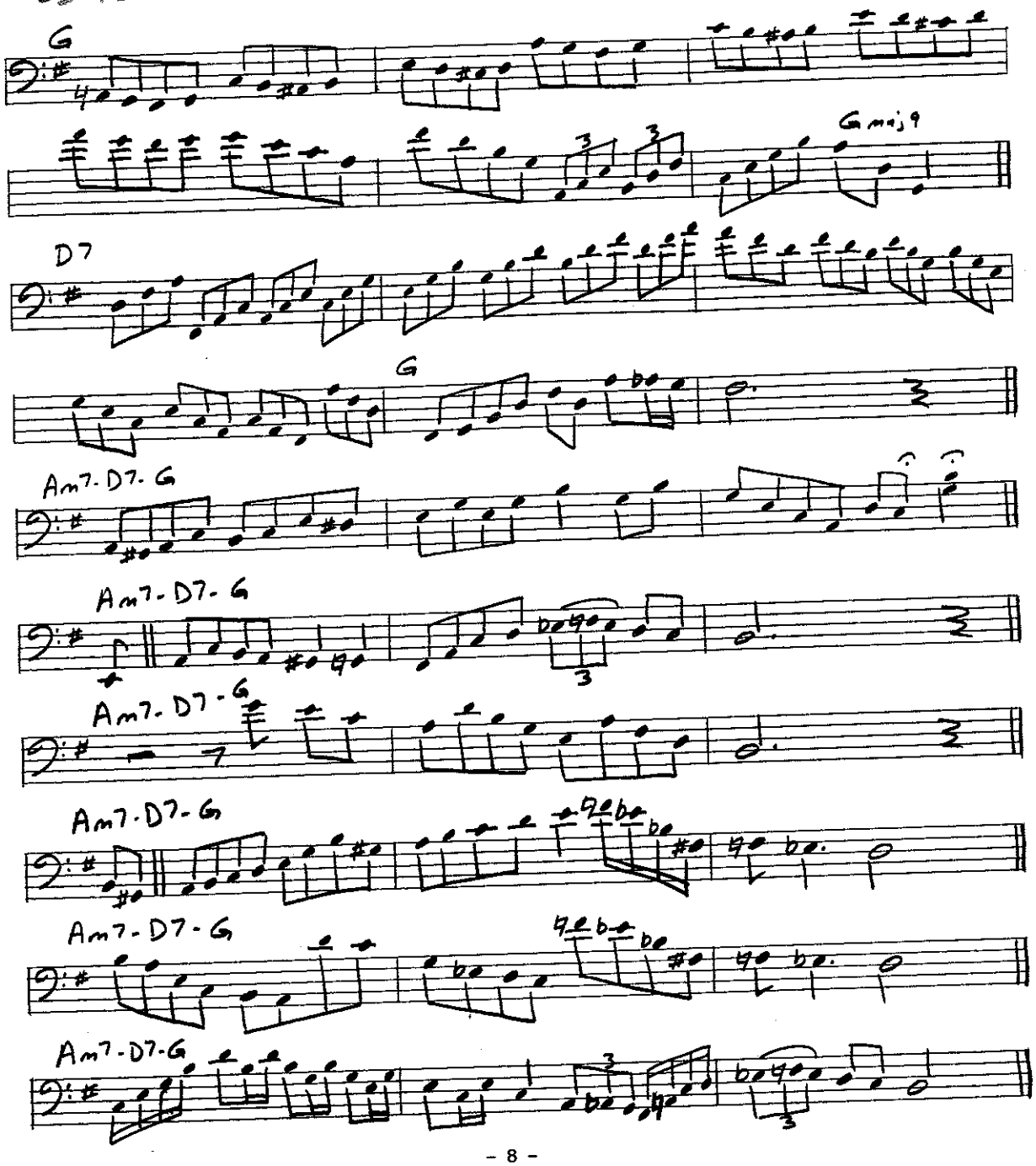
CD 10


Eb
Eb maj 9
Bb7
Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb
Fm7-Bb7-Eb

CD 11

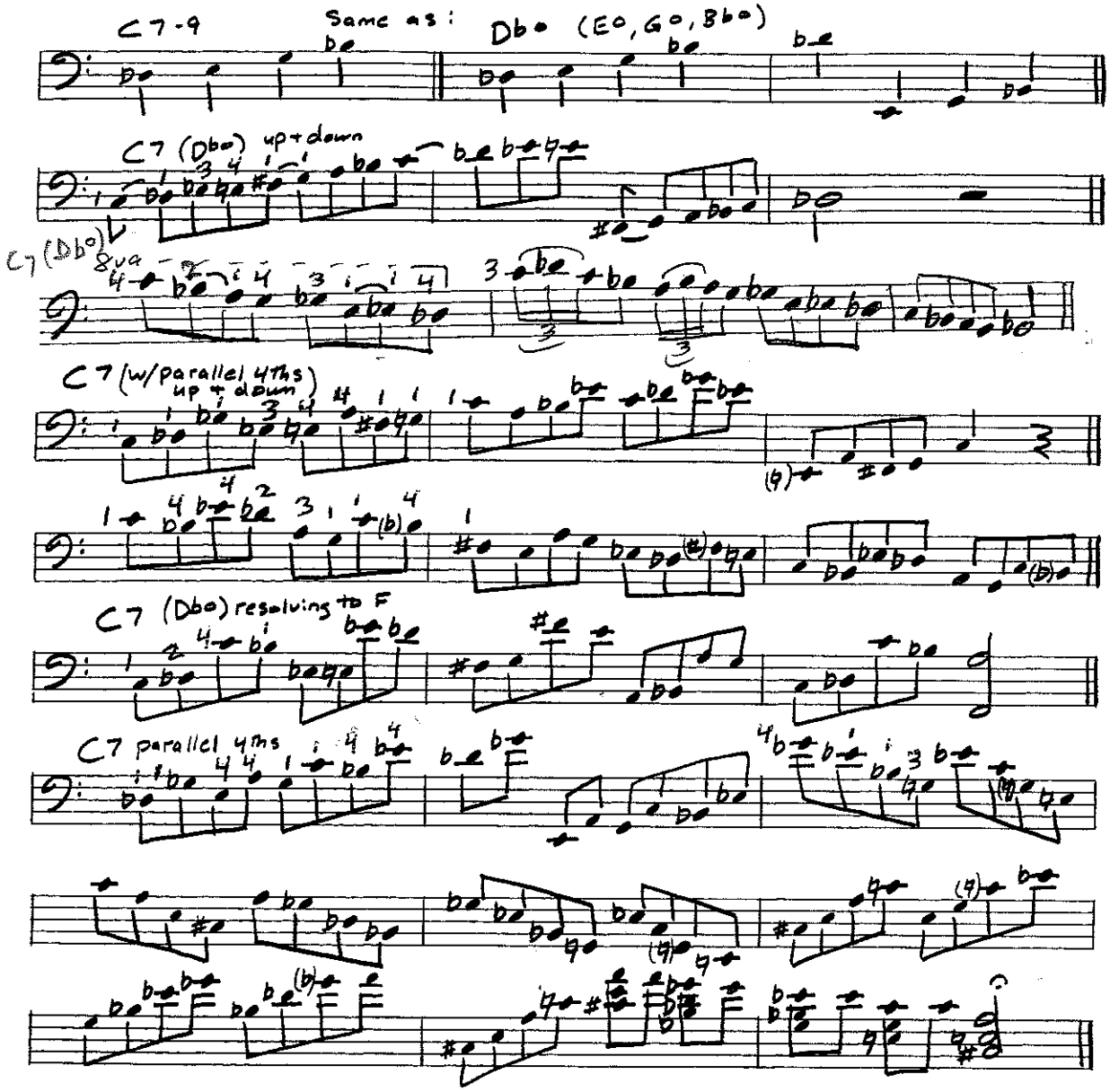


CD 12


G
G maj 9
D7
G
Am7 - D7 - G
Am7 - D7 - G
Am7 - D7 - G
Am7 - D7 - G
Am7 - D7 - G
Am7 - D7 - G
Am7 - D7 - G

The diminished chord (dim., ^{o}) repeats itself every three 1/2-tones and is a common substitute for the 7th chord, the 7b9 (7-9) having the identical same notes as the diminished a 1/2-tone higher, C7-9 = Db^{o}.

CD 14



CD 15

Eb7-9

Same as:

E° (G°, Bb°, Db°)

Eb7 (E°) up + down

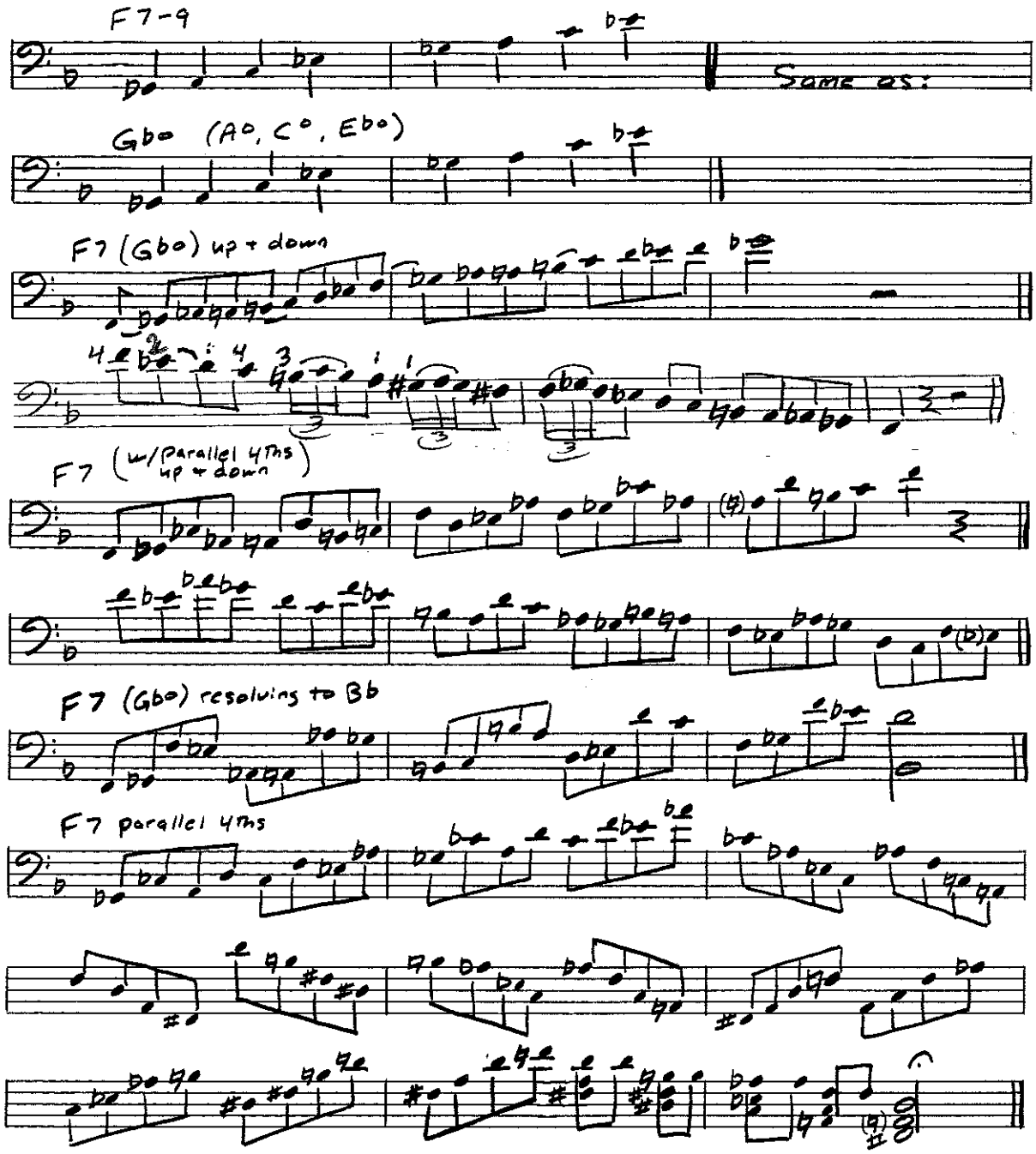
Eb7 (w/parallel 4ths up + down)

Eb7 (E°)

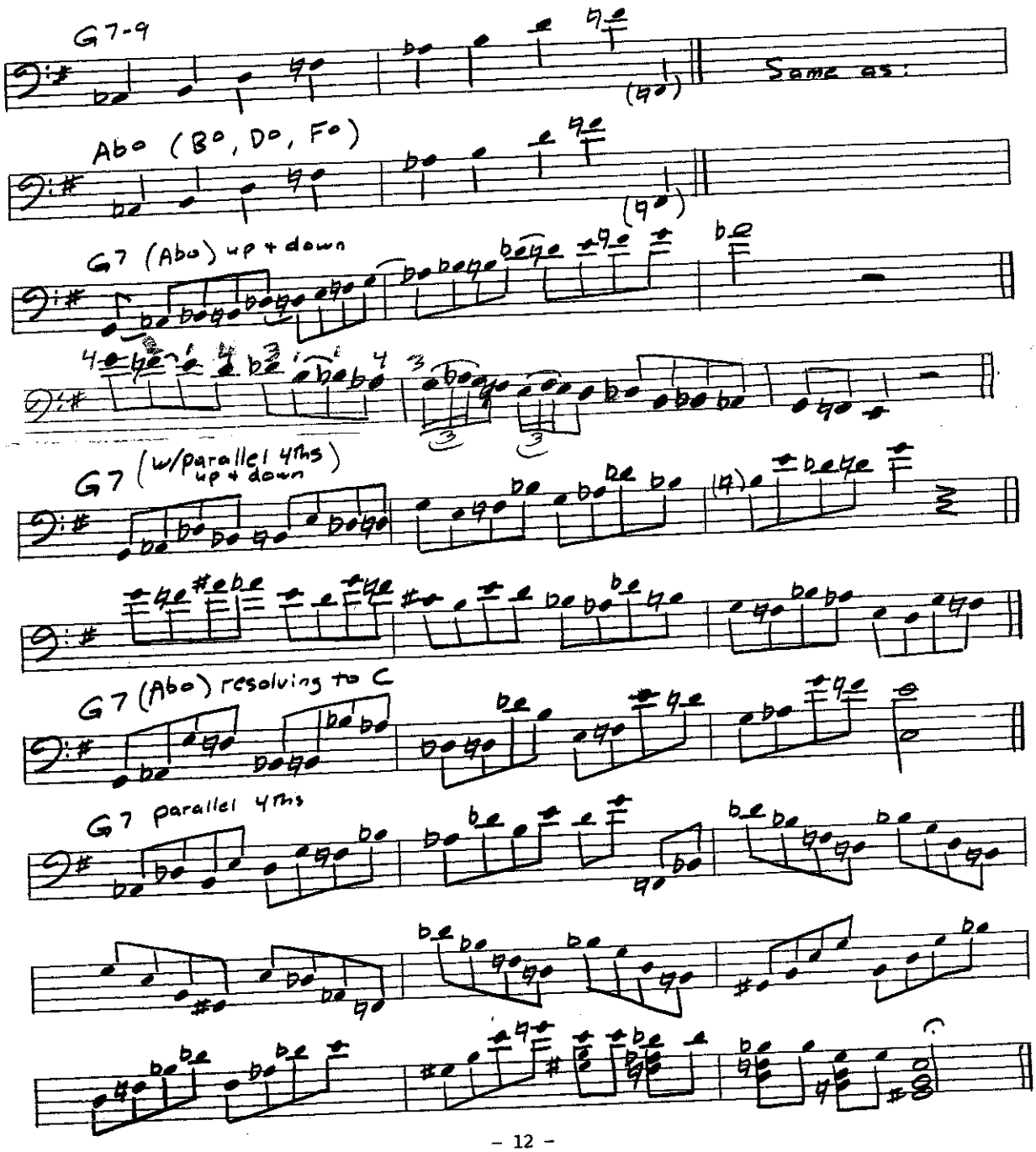
resolving to Ab →

Eb7 parallel 4ths

CD 16

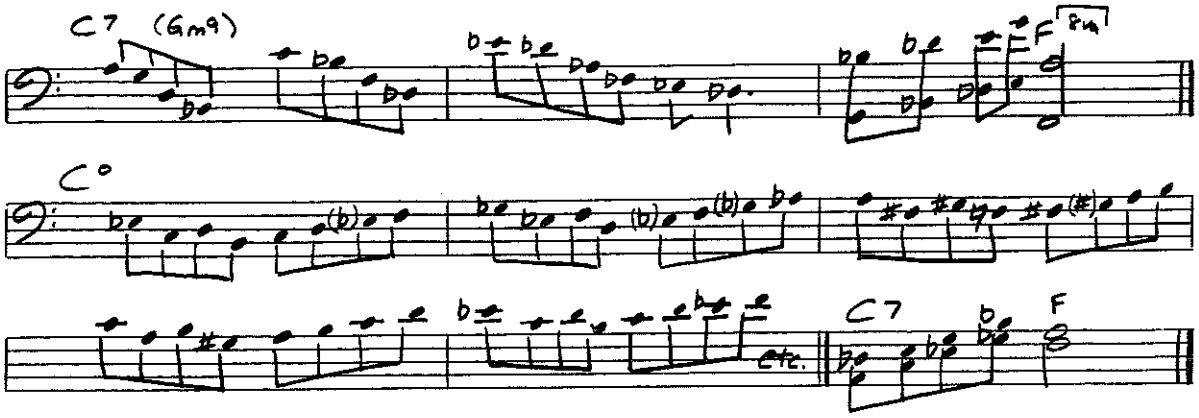

F7-9
Same as:
Gb° (A°, C°, Eb°)
F7 (Gb°) up + down
F7 (w/parallel 4ths up + down)
F7 (Gb°) resolving to Bb
F7 parallel 4ths

Ch 17

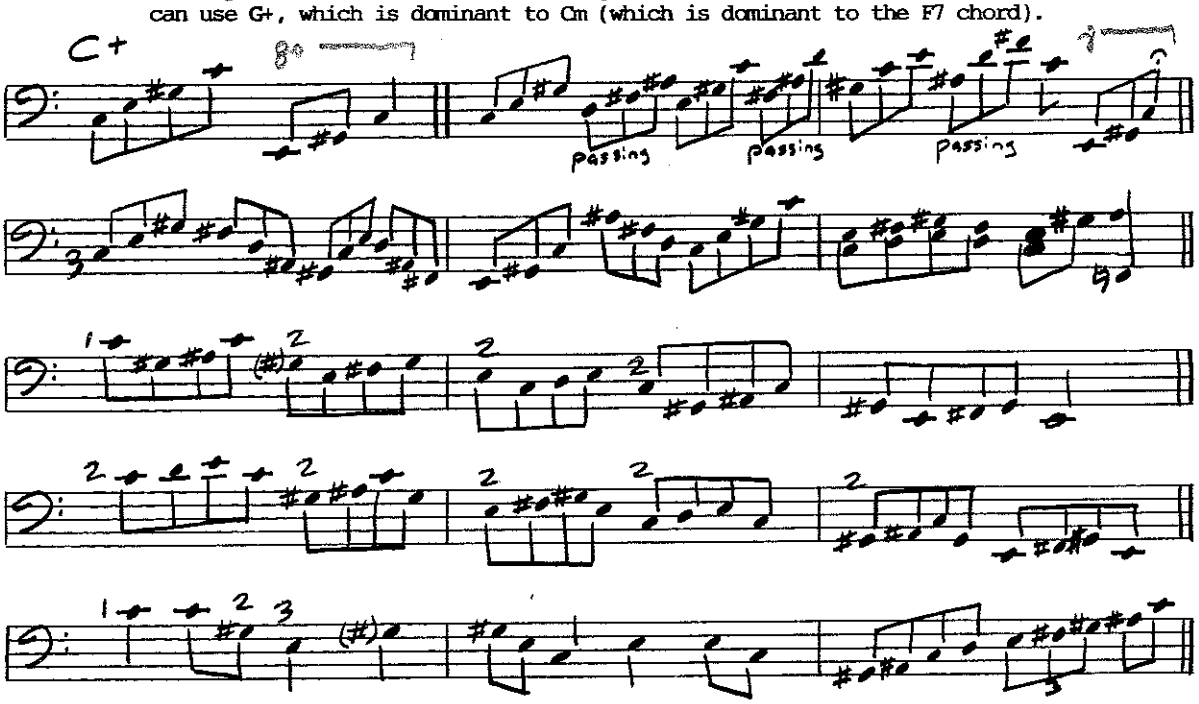

G7-9
Same as:
Abo (Bo, Do, Fo)
G7 (Abo) up + down
G7 (w/parallel 4ths) up + down
G7 (Abo) resolving to C
G7 parallel 4ths

Even whole patterns and chords can be used diminished-style (every three 1/2-tones) for 7ths (and sometimes major chords):

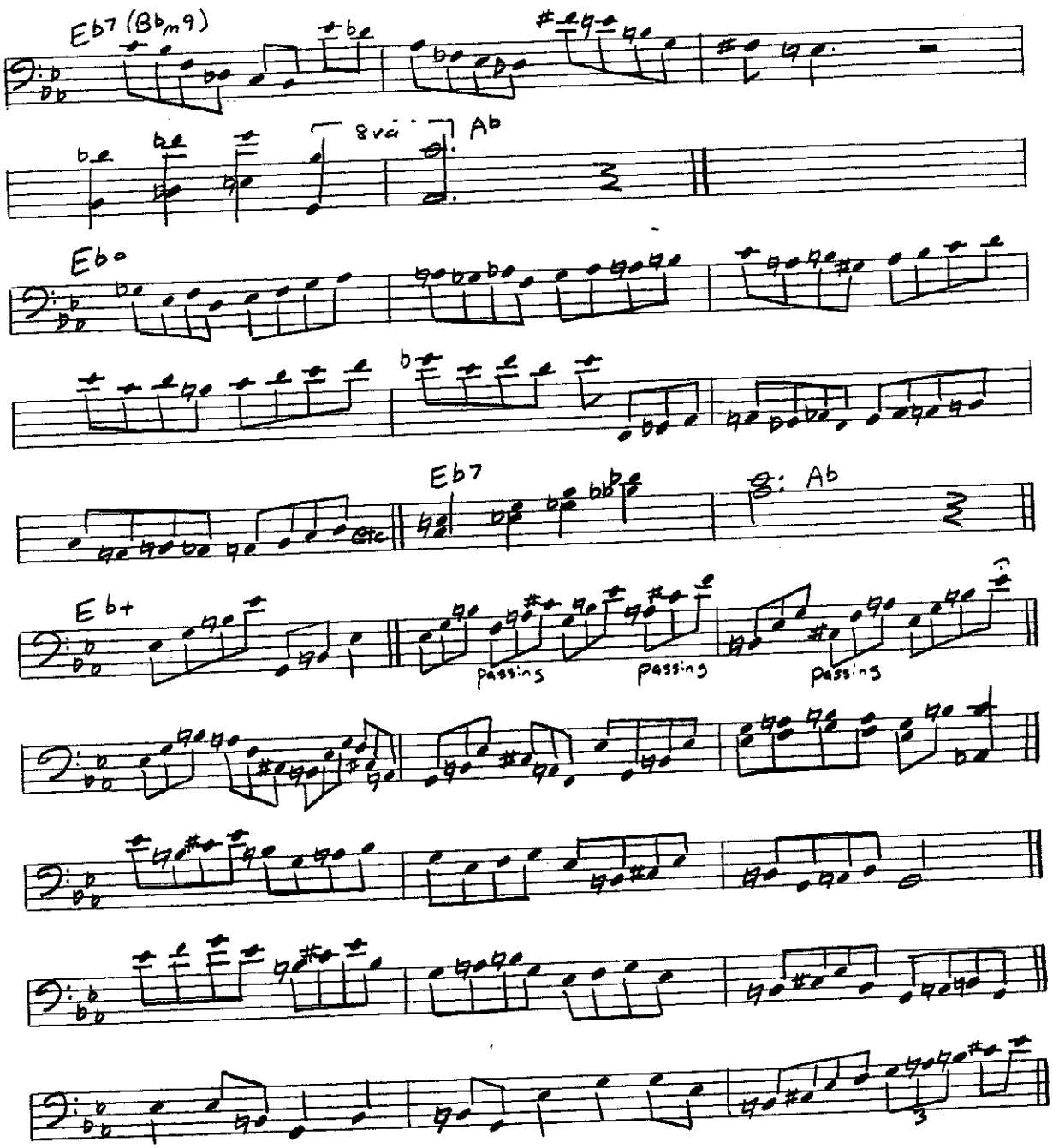
CD 19



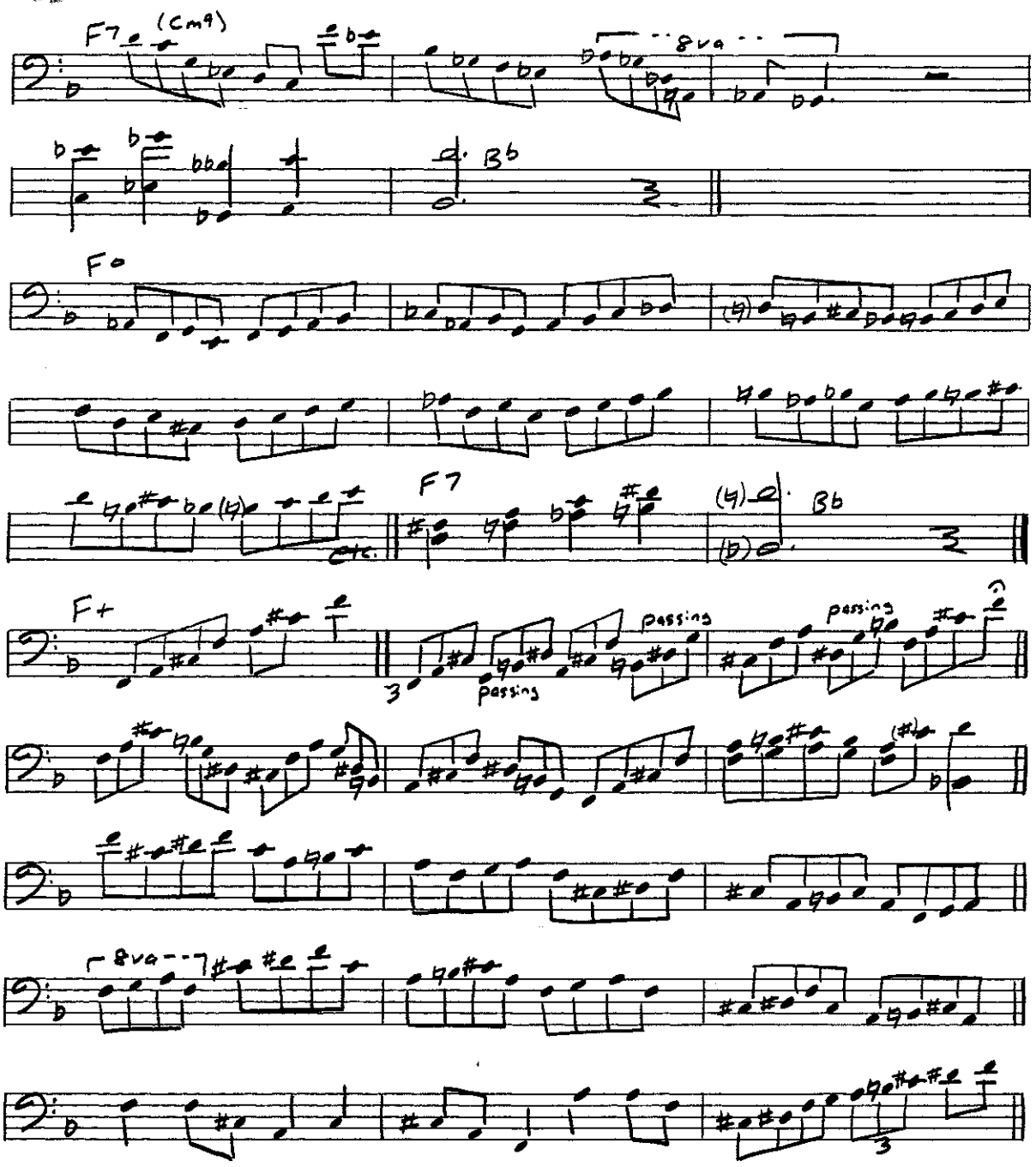
The augmented phrase (aug., +) repeats itself every four 1/2-tones (2 whole-tones) with passing notes the whole-tone inbetween (the whole-tone scale). This tighter 7th chord substitute needs quicker resolve or movement. Sometimes you can substitute the dom. augmented for the minor, i.e., for F7, you can use G+, which is dominant to Cm (which is dominant to the F7 chord).



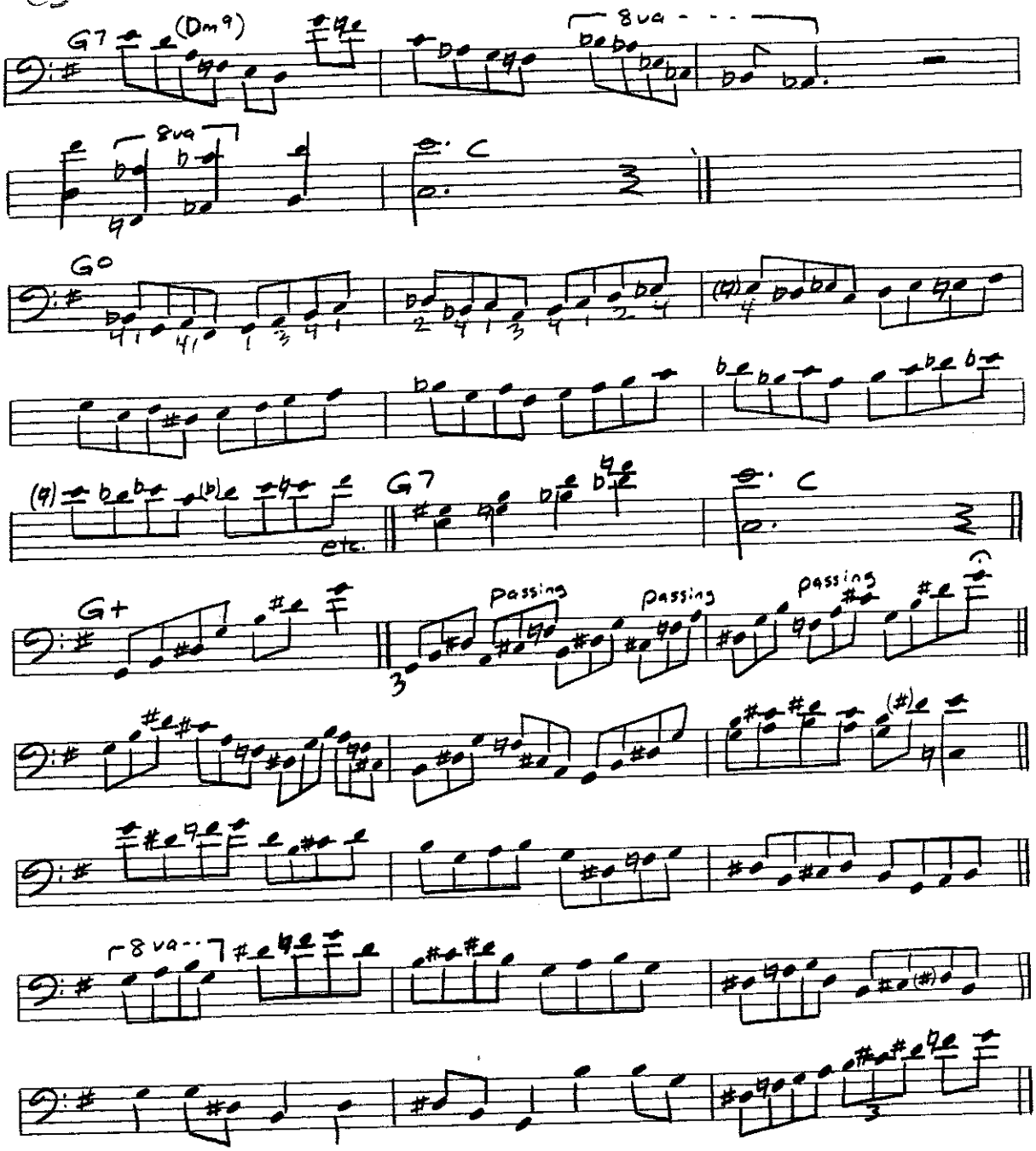
CD 20



CD 21

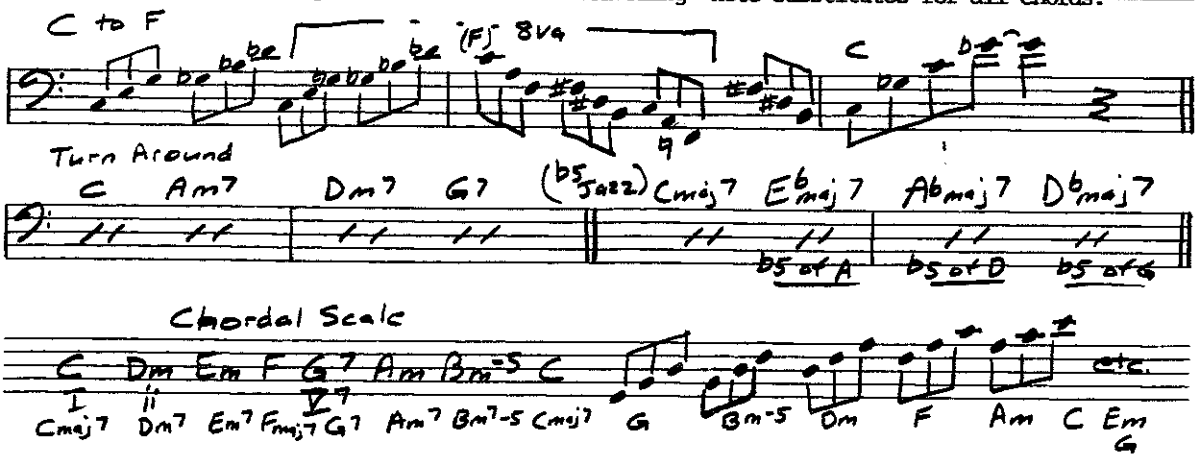


CD 22

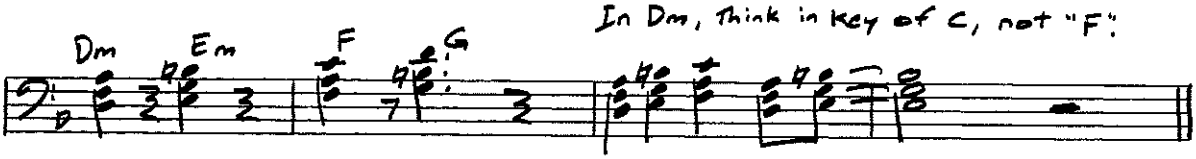


CD 23

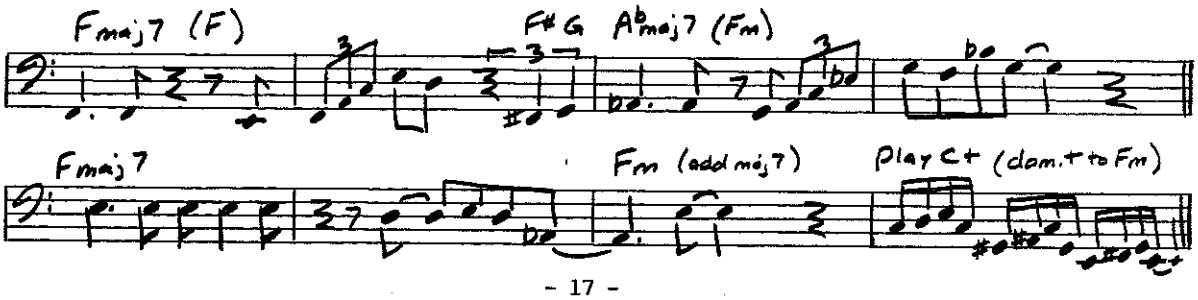
The b5 is exactly 1/2 way between Do and Do of the 12-tone scale, and also part of the diminished and augmented chord substitutes. The pivotal b5 is useful in 7th chord passing movements: C7 - Gb7 (b5) to F7. The C7b5b9 chord has the same notes as Gb7, Gb7b5b9 same as C7. For C7, you can play on Dbm9 (b5 of Gm - Gm goes to C7): C7 - Gm - Dbm9 (Gb7) resolving to F, so forth. -b5 phrases can also be "traveling" note substitutes for all chords.



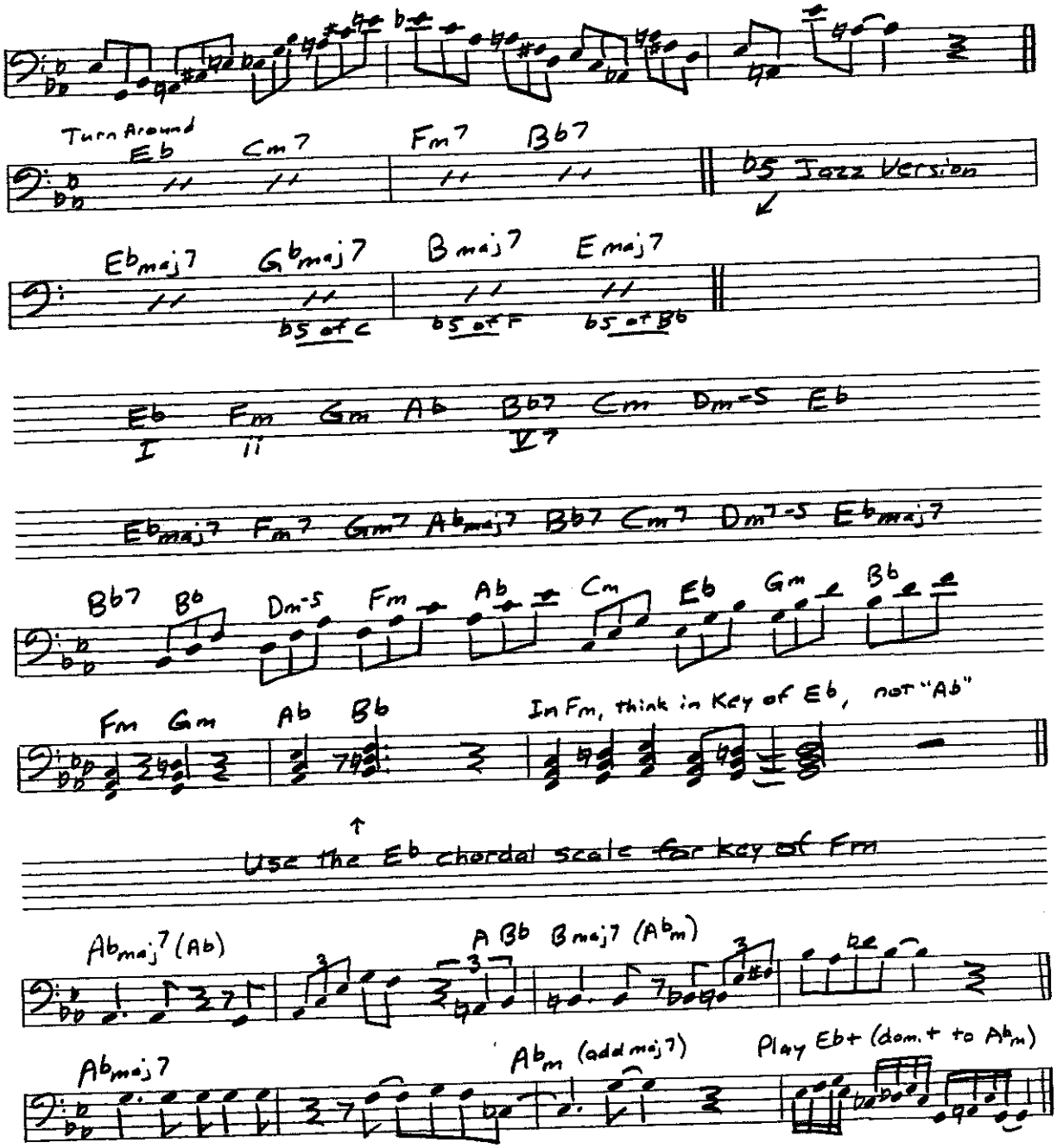
It's important to grasp how the triads of the 7th chord (G7) use the chordal scale in their appearance: major triad, minor b5 triad, minor, major, minor, major, minor, major in their succession of movement. "Bird" would move the entire chordal slide-scale over on the oddball minor b5 to make it a straight minor, then change the order of minor - major - minor - major which puts all in a different key (temporarily) to create some great upper level triad notes.



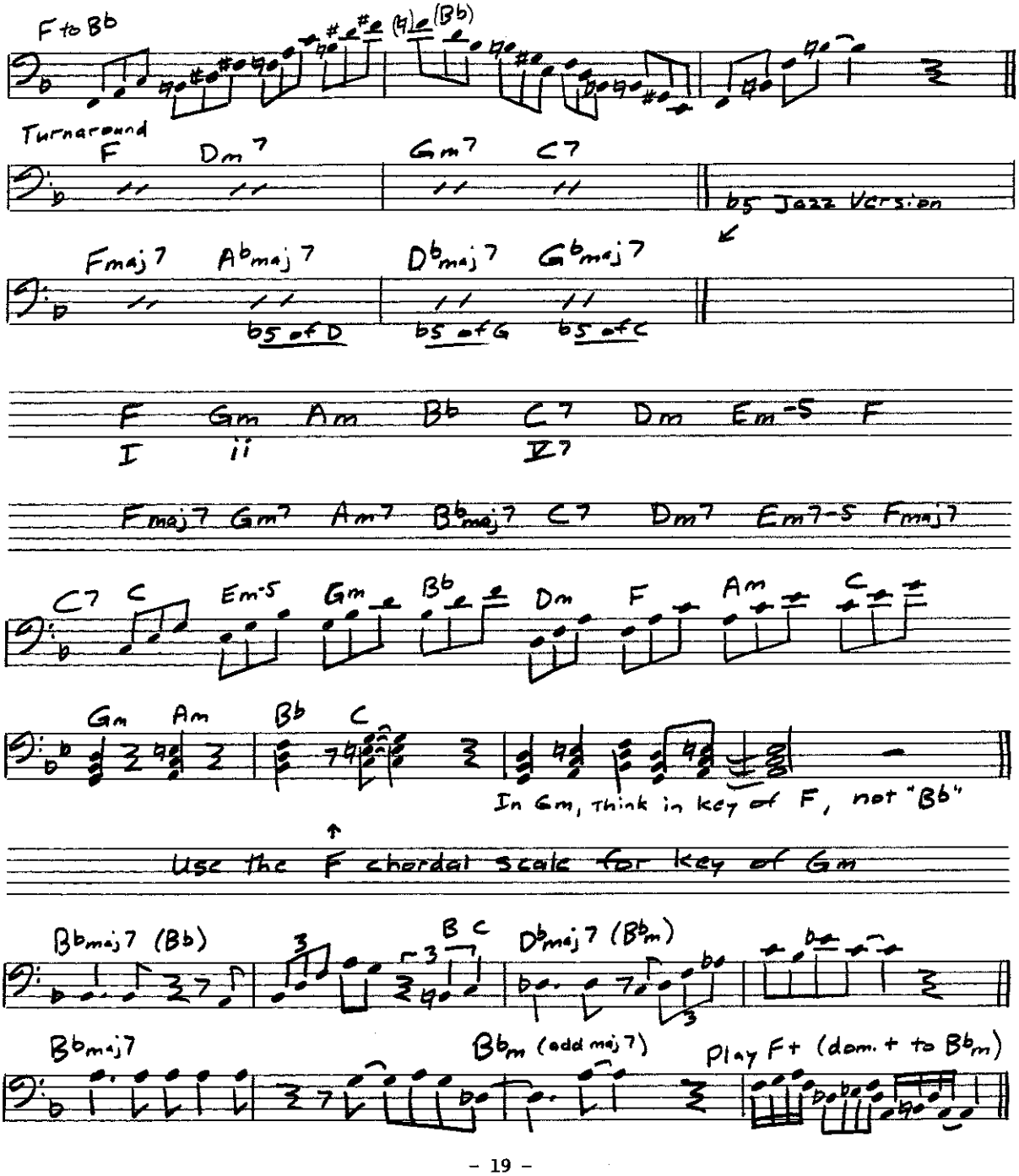
In Jazz, think of minor keys as belonging to the major Do 1 whole-tone lower, Dm in the key of C (using the C Chordal Scale movements for Dm chord notes), not the key of F that it's written (no Spanish b6). Below is also another trick of playing the identical (or similar) phrase 3 1/2-tones up for major to minor (F-Fm).



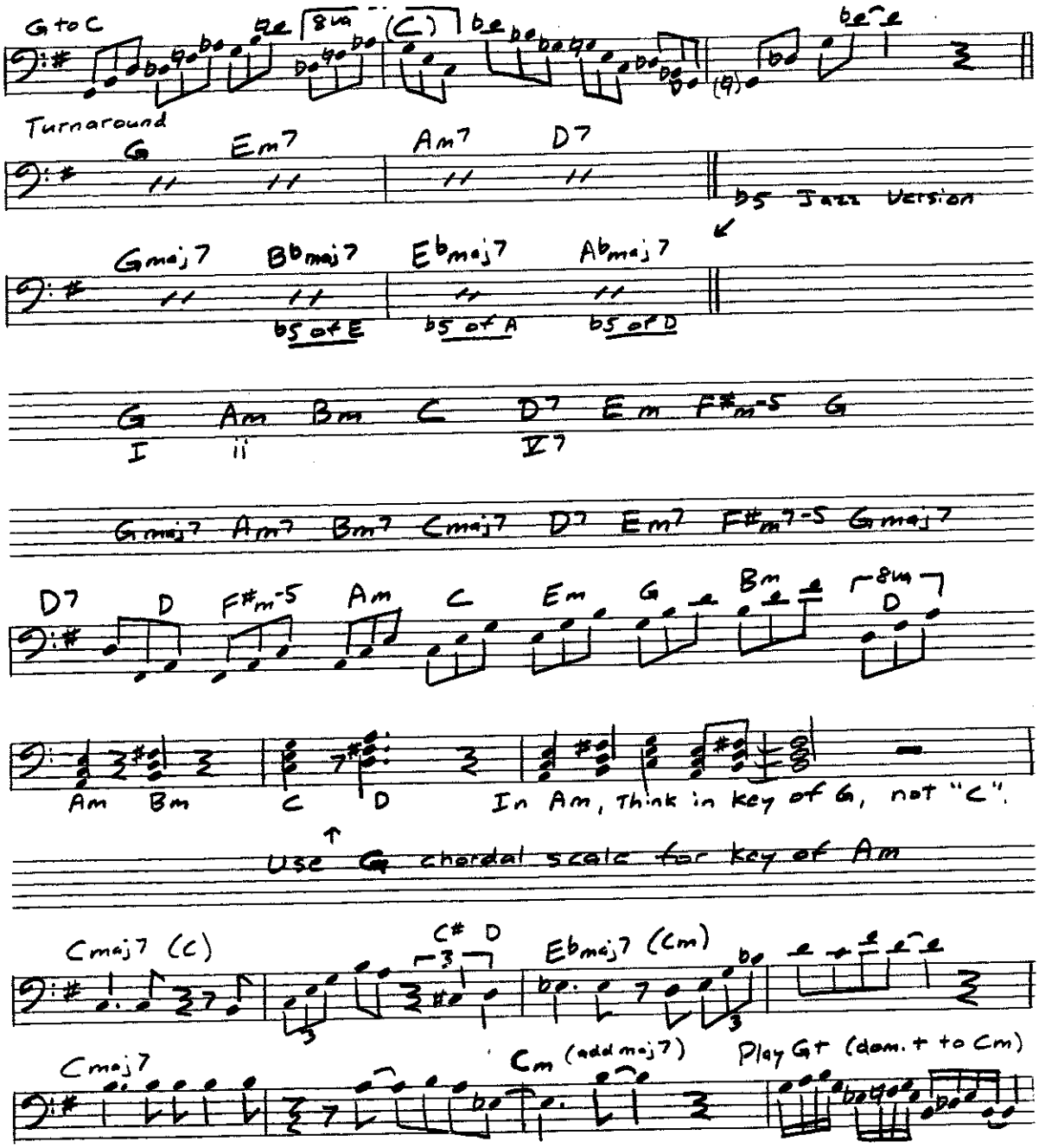
CD 24


Turn Around
Eb
Cm7
Fm7
Bb7
b5 Jazz Version
Ebmaj7
Gbmaj7
Bmaj7
Emaj7
b5 of C
b5 of F
b5 of Bb
Eb Fm Gm Ab Bb7 Cm Dm-5 Eb
I
II
V7
Ebmaj7 Fm7 Gm7 Abmaj7 Bb7 Cm7 Dm7-5 Ebmaj7
Bb7 Bb Dm-5 Fm Ab Cm Eb Gm Bb
Fm Gm Ab Bb
In Fm, think in Key of Eb, not "Ab"
Use the Eb chordal scale for key of Fm
Abmaj7 (Ab)
A Bb Bmaj7 (Abm)
Abmaj7
Abm (add maj7)
Play Eb+ (dom.+ to Abm)

CD 25


F to Bb
Turnaround
F Dm7 Gm7 C7
b5 Jazz Version
Fmaj7 Abmaj7 Dbmaj7 Gbmaj7
b5 of D
b5 of G
b5 of C
F Gm Am Bb C7 Dm Em-5 F
I ii V7
Fmaj7 Gm7 Am7 Bbmaj7 C7 Dm7 Em7-5 Fmaj7
C7 C Em-5 Gm Bb Dm F Am C
Gm Am Bb C
In Gm, Think in key of F, not "Bb"
Use the F chordal scale for key of Gm
Bbmaj7 (Bb)
B C
Dbmaj7 (Bbm)
Bbmaj7
Bbm (add maj7)
Play F+ (dom. + to Bbm)

CD 26


G to C
8va
(C)
(4)
Turnaround
G
Em7
Am7
D7
b5 Jazz Version
Gmaj7
Bbmaj7
Ebmaj7
Abmaj7
b5 of E
b5 of A
b5 of D
G Am Bm C D7 Em F#m-5 G
I
ii
V7
Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7-5 Gmaj7
D7 D F#m-5 Am C Em G Bm
8va
D
Am Bm C D
In Am, Think in key of G, not "C".
Use G chordal scale for key of Am
Cmaj7 (C)
C# D
Ebmaj7 (Cm)
Cmaj7
Cm (add maj7)
Play G+ (dom. + to Cm)